

alinGherman



Haute tension

for Piano and Percussion

duration : ca. 6'30''

2008

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version 1 (Jan. 2009)

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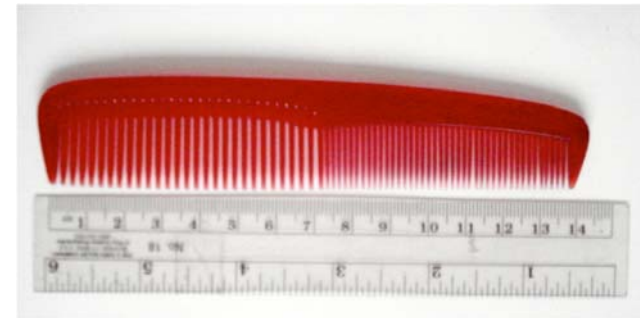
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Instrumentation & Accessories

for the PIANIST

- a flexible plastic comb (see photo is Note)
(length : for Steinway pianos, exactly 13,9 cm or 5,975 inch,
for other pianos cut if necessary or take a longer comb in order to dampen and filter harmonics in the range C4-G#4)



- post-it stickers to label the strings
- textile wire to mark the harmonics position on 2 low strings
- optional: plastic (composite) nails, special glue kit (available in cosmetic shops) to pluck the strings more powerfully without damaging nails

for the PERCUSSIONIST

- Vibraphone (with bow)
- Marimba (5 octaves)
- Glockenspiel (with pedal)
- Crotales; E4, F#4, A#4, B4, A5 played with Glock. plastic mallets + triangle beater
- 4 Gongs (domed); F#2, C#3, A#3, G#4
- 4 Cymbals; high suspended, medium rived, low suspended and high-hat
- 3 Tam-tams; medium small (with rim), medium wind (without rim), largest possible (with rim)
- Bass drum (large and resonating long)
- Whip (low, very resonant)
- Wood chimes (few sets, large range from low to high)
- Music stand (big and heavy), may be freely replaced and/or sustained with an alternative similar sound (steel brake drum for instance).

Program Note

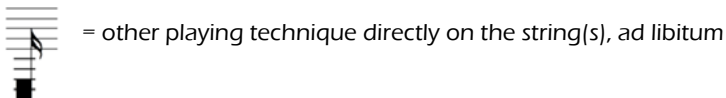
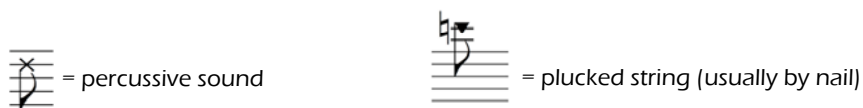
„Haute tension“ (=“High tension”) was composed during a tensional period of my life. I wanted to transpose this potential energy on musical percussive instruments and search a certain beauty and interest in the “danger”. The situation of discomfort gives special “alert” power and the outburst remains uncertain. The visual aspect of the musicians being under pressure is very important and adds a second dramatic layer to the piece. The music is made by the visible tensions and the sounds.

Note

for the PIANIST

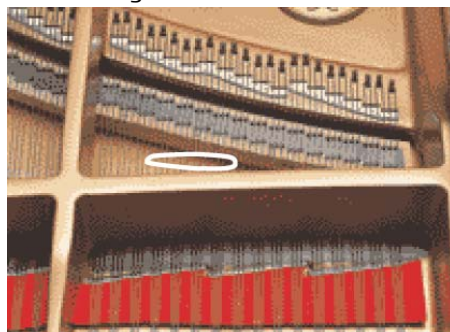
Dress : silent clothes/shoes

Playing techniques inside the piano:

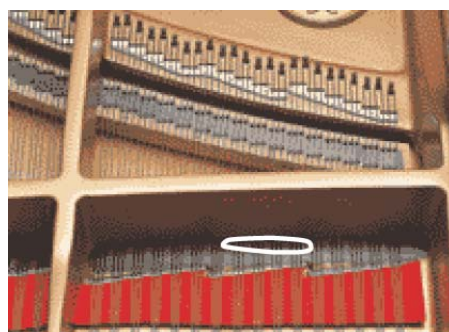


Playing positions inside the piano:

on the strings ...



“Ordinario”

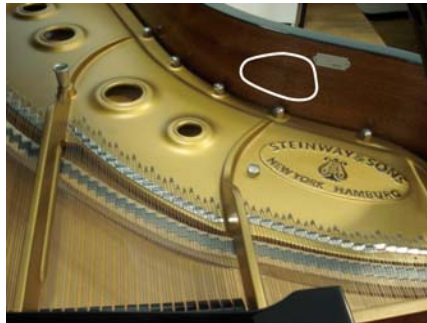


“close to the tuning pigs”, page 2, bar 11



“between ponticello and pins”, page 10, bar 64 + page 12, bar 84

on the case ...



"knock on the piano case...", page 1, bar 1 +page 11, bar 71



"On the external wood part of the case" (left side), page 11, bar 68

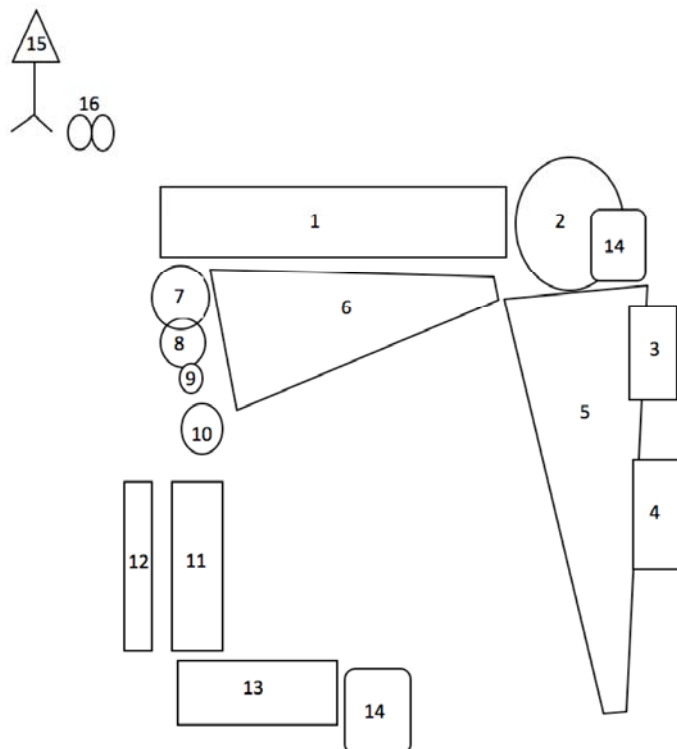
on the iron plate's bars ...



Use only these bars whatever the piano's model. In case of trouble, choose the most resonant bars. "Steinway" pianos were used successfully.

for the PERCUSSIONIST

The set-up used by Simon FORSTER (Ch):



1. Gongs
2. Bass Drum
3. Tam-tam –medium small (with rim)
4. Bamboo Chimes
5. Marimba
6. Vibraphone
7. Cymbal -low suspended
8. Cymbal -rived medium
9. Cymbal -high suspended
10. High-Hat
11. Glockenspiel
12. Crotales
13. Tam-tam –largest possible (with rim)
14. Stick stands
15. Music stand
16. High & Low Break Drum (on the floor)

not determined yet : Tam-tam –medium wind (without rim)

Mallets & beaters used for the recording session on November 25th 2008, H.K.B. Bern, Switzerland

- 3 Gary Burton M25 VIC FIRTH
- 2 Pendim MM VIRTUOSO 2 SOFT
- 1 KOLBERG 877 for Bass Drum
- 1 KOLBERG 946 (small) for Bass Drum
- 2 KOLBERG 802 for Glockenspiel and Crotales
- 1 thick Triangle beater
- 2 MUSSER M-24 for Brake Drum (effect with Music stand)
- 1 Cello bow for the Vibraphone

Music stand's crash (page 11, bar 73)

This sound may be doubled and/or replaced with a very (hard) resonant one freely chosen by the performer, for instance an anvil + a hammer or a steel brake. Place them as close as possible to the piano in order to sympathetically produce resonances.



initial position



turning the pin...



position after the crash of the upper part

△ = triangle beater (for Crotales)

Haute tension

alin Gherman

(* 1981) opus 75

A T° ♩ = 67

Whip/ Wood chimes /Music stand

Bass Drum

3 Tam-tam

Cymbals

Gongs (domed)

Glockenspiel /Crotales

Marimba

Vibraphone

piano case

Iron plate's bars

piano case

Piano

Whip 5

med. small (with rim)

med. wind gong (without rim)

largest possible (with rim)

high suspended

med. rived

low suspended

high-hat

mf

mf

mp

Crotale 3

p

Plastic Glock. mallet

Block the Pedal on 1/2 (for the resonances) with Motor ON (slow)

T° ♩ = 67

knock on the piano case** with the fingertips

(palm)

fingertips

fff

15^{ma}

INSIDE

l.v.

with the fingernails (Ordinario**)

"cat's-claw" ***

KEYB.

INSIDE

KEYB.

15^{ma}

3

3

pp

15^{ma}

8^{ub}

f

pp 8^{ub}

pp sub.

pp 8^{ub}

mp

mp

mf

3

These strings must be prepared with a plastic comb in between. The E string must resonate the most and the longest of all.

Ped.

sempre

* May be freely replaced with an alternative similar sound. See Instrumentation note.

** See Note. *** Pluck strings like a cat clawing. **** Scratch regularly and slowly the surface to produce irregular high harmonics.

B **C**

8

T-t. *large* *pp* *p*

Cym. *p* *pp*

Gongs *mf*

Glock. /Crot. *mp* *mp* *p*

Ped. (blocked) *sempre*

B **C**

KEYB. *15^{ma}* *mf ppp sub.* *f ppp sub.* *pp* *f sub. ppp sub.* *ff sub. ppp sub.* *pp* *ff* *f ppp sub.* *pp* *sfz* *sfz*

INSIDE *3* *close to the tuning pegs**

KEYB. *15^{ma}* *f ppp sub.* *pp* *sfz*

9

U.C. U.C. U.C. U.C. U.C.

(Ped.)

* See Note.

14

T.-t. med. small large *p* *mp*

Cym. high rived *mp* *pp*

Glock. /Crot. *mp* *p* *p* Crotales

Pno. *f* *ppp* sub. *ff* *ppp* sub. *pp* *ff* *f* *mf*

15^{ma} INSIDE 15^{ma} INSIDE KEYB. 3 close to the tuning pegs* 3 close to the tuning pegs*

(U.C.) U.C. U.C.

(Ped.)